MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 78 TOLEDO, OHIO MARCH, 1937

ADORATION OF THE CHILD PIERO DI COSIMO

GIFT OF EDWARD DRUMMOND LIBBEY

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART

NUMBER 78 TOLEDO, OHIO MARCH, 1937

Art is that science whose laws applied to all things made by man make them most pleasing to the senses. *George W. Stevens.*

EDITORIAL

DESPITE the interruption of the Easter holidays, just short of one hundred thousand visits have been made to the Museum in the first quarter of 1937.

This would seem to represent a fairly normal attendance for this season of the year, for we have had no exhibitions of unusual popular appeal, although those shown have been of uniformly high artistic quality.

We are particularly pleased to notice an upturn in the substantial interest manifested by attendance at educational events and by the growing numbers of teachers in the grade and high schools who bring their classes to the Museum for instruction supplementing class-room work.

As early as 1902 our Founder declared that the Museum could find no better field for its endeavors than among the school children of Toledo.

Today our educational resources are such that we may say with equal assurance that the schools can find no better opportunity for the enlivenment and invigoration of their regular studies than exists in the Museum.

Our staff is ever ready to assist the teacher in planning means of using the Museum's opportunities to the fullest extent in support of his or her efforts in the instruction of the youth.

AN IMPORTANT ITALIAN PAINTING

WORTHY of the National Gallery or any other of the world's greatest collections, the Adoration of the Child by Piero di Cosimo has recently come as the gift of Edward Drummond Libbey to cast its lustre upon the collections of the Toledo Museum of Art.

The artist of this magnificent tondo got off to a bad start with his biographers and critics. The first of them, the eminent Vasari, writing of his life only a quarter-century after Piero's death, had so little of fact to record that he filled his pages[1] with anecdote and perhaps even speculation. He portrays him as a strange eccentric, living, at least in his later years, an almost hermit-like life. He hated noise and thunder-storms terrified him. He lived largely on hard-boiled eggs which he cooked fifty at a time in his glue pot. He said strange things, and chose peculiar subjects for conversation, and did not permit his studio to be cleaned. He opposed the artificial cultivation and pruning of trees and shrubs. During his last illness he railed against the doctors, apothecaries and nurses, accusing them of starving their patients; he praised the lot of the condemned criminal dying in the gay presence of the multitude in the open air, in contrast to his own lingering struggle with suffering in a dingy room surrounded by sad faces.

From such fantasy and diligent study of the archives, the few definite facts of his life have emerged. He was born in 1462, the son of one Lorenzo, a goldsmith, and hence his more proper though seldom used name is Piero di Lorenzo. In 1480, according to his father's income tax return, he was working with Cosimo Rosselli without salary. In 1482 he accompanied his master to Rome to work with him on the frescoes in the Sistine Chapel, one of which, the Crossing of the Red Sea, is usually attributed, in large part at least, to Piero. In 1504 he was a member of the commission appointed to decide upon the placing of Michelangelo's statue of David. He died in 1521.

An artist of the transition between the fifteenth and sixteenth centuries, his productive life divided about equally between them, he was subjected to many influences, and in turn made his impress upon other artists. Fra Bartolommeo and Andrea del Sarto were his pupils, and he is said to have derived somewhat from them, as well as they from him. From his teacher, Cosimo Rosselli, he could not have acquired much except that portion of his name which denotes his artistic lineage. But there were other and greater masters with whom he was acquainted.

SLEEPING CHILD, DETAIL FROM ADORATION OF THE CHILD BY PIERO DI COSIMO

His later biographers, perhaps as much at a loss as Vasari to account for his strange genius, see in his works the influences of Verrocchio, of Signorelli, of Filippino Lippi, of Leonardo da Vinci, of Lorenzo di Credi, and of the Flemish Hugo van der Goes. Certainly he must have known the work of these and many other artists, for the time in which he lived flowered with artistic ability as has no other period in the world's history.

Many of his critics have made of him an eclectic, borrowing from many sources, suggesting that there was even no regular succession to his borrowings, but that he skipped lightly back and forth among the artists whose works he admired. Considered judgment certainly indicates that this was not the case. His output indicates great versatility, complete knowledge of the traditions of the Renaissance, broad acquaintance with its principal exponents. In his early days as assistant to Cosimo Rosselli, his work naturally partook of the characteristics of his master. Beyond that, for the most part we are inclined to feel in his work the influence of Botticelli, transmitted, and perhaps somewhat filtered, through Filippino

Lippi. Throughout his life he was possessed of a most fertile imagination, apparent more in his secular subjects than in his religious works, which followed more closely the tradition of the time.

The most recent estimate of Piero's worth, which is in close harmony with our own, is that of Konody and Wilenski,[2] who say:

"With the sole exception of Botticelli, Piero di Cosimo is the most striking interpreter of the romantic side of the Renaissance spirit. Like Pollajuolo, he has been accused of indifference to beauty, but such a charge can only be due to a confusion of beauty with prettiness. Of prettiness there is certainly not a trace in the creations of his imagination. Yet the clumsy, wayward, faunish beings with which his world is peopled have a charm of their own which is more enduring than mere obvious prettiness. The abnormal had great fascination for this artist. His very landscapes, his flowers and animals, are as strange as his wild humans and mythological semi-humans. Vasari's story of Piero's morose disposition and solitary manner of life is belied by the gay paganism, the pantheistic spirit of his pictures, and it is possible that his poetic worship of wild nature made him shun the company of people with material tastes, and that he thus acquired a reputation as a soured eccentric.

"The distinguishing features of Piero's art were certainly not derived from a teacher as dull as Cosimo Rosselli. In the treatment of his subjects he was an original creator who owed little or nothing to any painter of his day, and probably much to his knowledge of contemporary literature. Technically he benefited from the example of his own pupils, Fra Bartolommeo and Andrea del Sarto, and even more from Lorenzo di Credi, whom he emulated in the smooth finish of his oil paintings. * * * "

The Adoration of the Child, now in the Toledo Museum, ranks high among his works, gives evidence of his supreme mastery of his craft. When exhibited at the Royal Academy in 1904 the London Times[3] referred to it as "undoubtedly the finest work in England of that rare painter Piero di Cosimo." This is indeed high praise when we recall that his most famous and to our mind greatest work, the Death of Procris, had long been in the National Gallery, and that a number of other works such as the Hylas and the Nymphs, then in the Benson collection, and now in the Wadsworth Atheneum in Hartford, Connecticut, were owned by the great collectors of England. These, however, were of mythological inspiration. Their strange subject matter so intrigued the critics of past and present that written comments refer most often to his imaginary world of fantastic beasts and semi-humans. They write less often

HEAD OF MADONNA, ADORATION OF THE CHILD BY PIERO DI COSIMO

of his more restrained religious paintings of which the Adoration is a great example. In religious subjects the content offers no startling variety, yet its artistic expression displays his achievement as truly as did his compositions of inventive fiction.

With its wealth of detail, the panel afforded ample opportunity for Piero to give account of his abilities, for us to judge of his merits. So dominant is the principal motif, the subject, and so subordinate the elaboration that unity of composition, clarity of thought, pro-

HANDS OF MADONNA, DETAIL FROM ADORATION OF THE CHILD BY PIERO DI COSIMO

claim the great mind as equal facility of handling in broad contours and minute accessories show the highest order of technical accomplishment. Perfection of draughtsmanship is as patent in the broad folds of the Madonna's cloak as in the rendering almost in miniature of the architecture of the village. Perspective, both linear and aerial, is so sure that each plane assumes its proper place, the far distant hills receding into an enveloping haze and mist. The colors, though clear and verging toward the cool end of the spectrum, due to the extensive use of blues and blue-greens, certainly do not show that "gloomy olive tone" which critics of a century ago thought they saw in the picture. This misconception may easily have been the primary basis for their attribution of it to Signorelli.

The Child reclines upon a greyed purple cloth, His head resting upon a sack, all on a carpet of verdure growing upon a cradle-like outcropping of rock. Although fairly frequent in the paintings of North Italy, the sleeping Child is a new motif in Florentine art. Heretofore He has been represented awake, even when lying on the ground, as in our Filippino Lippi, and even more frequently in the act of

LANDSCAPE, DETAIL FROM ADORATION OF THE CHILD BY PIERO DI COSIMO

blessing. The figure is admirable for its naturalness, its splendid modelling, the expression of repose. The bird perched upon the rock introduces a delightful note.

The attitude of the Madonna, kneeling before the Child in the open, is one which appears frequently in Florentine art from the time of Filippo Lippi. She is clad in the traditional blue cloak over a red garment, a figure of great dignity and of a monumental character. Her face, silhouetted against the background of sky, in its beautiful drawing and its handling of planes of light and shade proclaims the master.

In the hands, too, there is a serenity and quiet dignity. She is placing them together in an attitude of prayer. This same motif, with the finger-tips not touching, appears in the Portinari altar-piece, by Hugo van der Goes, and, as it is unusual in Florentine art, some critics have argued therefore that Piero borrowed it from the Flemish artist. While this may have been a case of conscious or unconscious assimilation, it is equally reasonable to believe that it may be rather an evidence of Piero's approach toward the spirit of the sixteenth century, which became less static in every way

PASTORAL SCENE, ADORATION OF THE CHILD BY PIERO DI COSIMO

than the fifteenth had been. The illuminated book from which She has been reading is brilliant in its execution, the lettering being quite as legible in the painting as it would have been in the book itself.

The background of the painting is intensely interesting. To the left, Saint Joseph sleeps while ox and ass graze contentedly and somewhat stiffly. Beyond them in a valley on the shores of an inland lake lies a village with its fine church, its castle, and its other

FLORAL FOREGROUND, DETAIL FROM ADORATION OF THE CHILD BY PIERO DI COSIMO

buildings, all shown against a hilly background, sparsely dotted with richly furnished trees. Beyond lie the rugged mountains.

To the right, beyond a towering rock, with the lake and its far shore in the distance, is a delightful pastoral scene of sheep grazing, painted in broad and masterly fashion.

The foreground is a mass of flowers and foliage, in its richness suggesting a tapestry, and in its botanical accuracy indicative of the intense interest of the artist in plant as well as animal life.

The round picture was a favorite shape with Piero, and he developed a mastery of its composition in line, form and color. The kneeling figure of Mary, the reclining form of the Child, the sleeping Joseph, even the towering rock, are all worked in curves which lend grace to the circular outline of the entire painting. The chromatic composition, as is frequent in the Renaissance, is based on the primary colors, red, blue and yellow. The dominant blue of the Mother's cloak, lowered in value as it meets the verdure, reappears in the purple-blue in Her headdress, and in the blue-purple of the robe upon which the Child lies. Quantities of green-

blue in the verdure and the sky and landscape of the background relate and harmonize them with the principal figure. The red of the Madonna's dress finds its echoes in the purples and in the roofs of the village in the background. Yellow appears in the edges of the book, in neutralized form in Mary's hair, and in lower value in the lining of the cloak, and again in Joseph's mantle.

If we grant to the Death of Procris the supremacy to which its invention and restrained sentiment certainly entitle it, we are also justified in claiming for the Adoration of the Child the highest rank among Piero di Cosimo's religious works due to its masterly craftsmanship, its dignity, its simplicity, its novelty of concept, its competent landscape.

Tradition has it that Lorenzo de' Medici gave this picture to a lady of the Guiducci family[4]. Thence it passed to Mr. Metzger, a picture dealer in Florence, and from his heirs into the collection of Alexander Barker of London[5]. At his sale it was bought by George Edmund Street, R.A., from whom it descended to Arthur E. Street[6].

Apparently it was long thought to be the work of Signorelli, for Crowe and Cavalcaselle[4] and Dr. Waagen[5] so recorded it. It was sent to the Signorelli exhibition at Burlington House in 1893, and there allocated to its proper author, for Morelli had previously discovered that the tondo in the Dresden gallery, also ascribed to Signorelli, was the work of Piero di Cosimo, and the similarities of technique were sufficient to assert that both were by the same hand.

The painting was shown again at the Royal Academy[7] in 1904, and there brought from Sir Claude Philipps[8] high praise, as "no less magnificent and equally above reproach as an example of the master to whom it is attributed."

Since the exhibition of 1893 critics have been unanimous[9] in accepting it as the work of Piero di Cosimo.

Due to the lack of documentation of his works, the dating of Piero's paintings is a matter of extreme difficulty. It is only through assuming that the successive influences of other artists are to be found in his output that anything resembling a chronological sequence may be made of it[10]. Thus paintings dependent upon Cosimo Rosselli may be placed at the beginning of his career, or about 1480 to 1485. Those that show the influence of Verrocchio and of Signorelli come somewhat later. The next development is based upon Filippino Lippi, and as Piero's borrowings from that source are characteristic of Filippino's later style, it would seem that this influence came into his life in the last decade of the century. He next devoted his interest to Lorenzo di Credi.

As the Adoration of the Child shows affinities with Filippino Lippi in the treatment of the figure of the Child and the painting of face and hands of the Madonna, and at the same time a relation to Lorenzo di Credi in the exquisite enamel-like finish of the painting, the blending of tones and smoothing of surfaces, we would be inclined to date the picture about 1495.

It is thus ten years later in time than the Adoration of the Child by Filippino Lippi, which is in the Toledo Museum. The comparison between them is exceedingly interesting. The subjects the same, the Lippi is in tempera, the Piero in oil. The requirements of the technique in the one demand the crisp drawn outline, the liberties of medium in the other permit the gentle blending. Both retain the dignity of the fifteenth century, anticipate the freedom of the sixteenth. Each represents its artist at the height of his powers, proclaims him master of high rank.

The condition of the Piero, like that of the Lippi, is noteworthy. There is hardly so much as a pin-point of paint upon it that was not placed there by its artist. It is nothing short of amazing that such a highly finished surface of paint upon a panel of wood, sixty-three inches in diameter, has survived unblemished for nearly four hundred and fifty years.

[1] Vasari, Le Vite de' piu eccelenti Pittori, Scultori, ed Architettori, Milanesi Edn., Florence, 1879, IV, pp. 131-144.

[2] Konody and Wilenski, Italian Painting, London, n.d. pp. 105-6.

[3] The Times, London, January 2, 1904.

[4] Crowe and Cavalcaselle, History of Painting in Italy, London, Hutton Edn., 1909, III, p. 63, and note 3; p. 394, note 7. Murray Edn., 1914, V, p. 88, note 3.

[5] Waagen, Treasures of Art in Great Britain, London, 1854, II, p. 126.

[6] Burlington Fine Arts Club, Signorelli Exhibition Catalogue, London, 1893, xvi, 6, No. 17.

[7] Royal Academy, Exhibition of Old Masters Catalogue, London, 1904, No. 33.

[8] Sir Claude Philipps, Daily Telegraph, London, January 2, 1904.

[9] Berenson, The Florentine Painters of the Renaissance, New York, 1909, p. 165.
Knapp, Piero di Cosimo, Halle, 1899, pp. 40-43. Illustration.
Richter, The Connoisseur, London, March 1904, pp. 170 and 174. Illustration.
Van Marle, The Development of the Italian Schools of Painting, The Hague, 1923 seq., XIII, p. 353.
A. Venturi, Storia dell' Arte Italiana, Milan, 1901 seq., VII, i, p. 706.
L. Venturi, Pitture Italiana in America, Milan, 1931, No. 218. Illustration.
Italian Paintings in America, 1933, II, No. 288. Illustration.
Burlington Magazine, London, December 1916, p. 351. Illustration.

[10] Van Marle. XIII, p. 336 ff.

REPORT OF THE DIRECTOR FOR 1936

THE Toledo Museum of Art has now been occupying its completed buildings for four years. During the first of those years our primary efforts were devoted to accustoming ourselves to the operation of our greatly enlarged plant. Although our plans for it had been most carefully considered in relation to the activities which we expected to maintain, the organization of its physical operation with the extensive problems of housekeeping and the requirements for efficient maintenance of our mechanical equipment presented most pressing matters for our consideration. We are happy to report that these problems, while time-consuming, offered no insurmountable obstacles and that we have found our buildings to work out exactly as we had hoped they would. We cannot speak too highly of the efficiency and economy of the plans upon which the buildings have been erected.

During the most recent years we have devoted much attention to the organization of our educational work, made necessary by its tremendous growth, and have, we believe, accomplished in this direction just as much as in that of the physical maintenance of our Museum. We have made sure that those principles which this institution has always held as fundamentally sound are being properly applied to our work and we have re-tested those same principles in view of the changed conditions which larger opportunities imply.

In many respects this Museum is fortunate above all others. Much of our good fortune is due to the vision of our Founder and of our first Director who established for us such sound policies that neither our growth nor the changing conditions of the times have required any drastic reorganization. Being chartered as a private corporation, not for profit, we have been free of all entangling political alliances and have never suffered from the domination of any small self-centered group. Having a governing board whose members have been most carefully selected and regularly continued in office and having a devoted staff in which changes are infrequent we have been able to maintain a splendid continuity of purpose. Another source of great satisfaction is the most harmonious relationship existing between our Board of Trustees and its Executive Committee and the staff of the Museum. We have also been fortunate that a considerable number of our Trustees and staff were associated with this institution during its guidance by Mr. Libbey and Mr. Stevens and are consequently thoroughly conversant with their ideals for it. We are particularly fortunate in that the Museum has ever been dedicated to the service of all of the people of Toledo

and has always been operated on a most democratic basis without social, political, religious or racial distinctions. We are also fortunate that our Museum has so adequately served the needs of the city, that it has become an institution to which the vast majority of Toledo people are thoroughly devoted.

It is a source of satisfaction to us that our financial house has been kept in order in times of prosperity as well as in times of adversity. An endowed cultural institution has strictly limited means. Its operating costs are increased by the greater use which is made of it without any compensating returns. This Museum gives all; it sells nothing. Hence rising costs of operation cannot be passed along to the ultimate consumer. They must be absorbed by the Museum itself. Unlike many a similar institution ours was most conservative in the days of unbounded optimism which followed the great war and preceded the great depression. We adhered strictly to the policy of our Founder and confined our activities exclusively to the initial purposes of this Museum. We branched out into no collateral lines, no matter how appealing they seemed, which would have necessitated the assumption of an extra burden of cost for equipment and personnel. In other words we stuck to our knitting when many institutions were taking on projects of research and amusement and other aggrandizements. Most of these came to grief when the world fell upon evil days with the consequent impairment of the financial structures of those who had undertaken them. Our accomplishments in this respect speak well for the past and hold hope though not guaranty for the future. We have no assurance that the diminishing returns from investments and the rising cost of operation may not eventually become embarrassing. We must therefore maintain the utmost efficiency in all of our operations.

It is the function of the Trustees of the Museum not only to consider and evaluate the accomplishments of the past, but also to take thought for safeguarding the future. Probably nothing so contributes to the stability of any institution as does tradition. It should therefore be our effort as Trustees and Officers to build up a tradition, a body of doctrine, so strong that those who come after us may depart from it only after the most searching inquiry and in response to the most evident necessity.

The foundation for that tradition has already been well laid. The principal donors to our collections, Mr. Libbey, Mrs. Libbey and Mr. Secor developed a standard for the works of art which now grace our galleries. They have insisted that only the best were worthy of the Toledo Museum. It has not always been possible to

A CLASS FROM THE GEORGE W. STEVENS SCHOOL VISITS THE MUSEUM

secure the best of its kind in the first instance but in the formation of their collections which would come to the Museum, our donors have never hesitated to replace a good work of art by a better one and have constantly been alert to the opportunities of the art market to the end of improving their collections.

In its purchases for the Museum, our Art Committee has endeavored to hold to those same standards to the end that the high average quality of our collections which is so frequently remarked by visiting scholars and connoisseurs has been brought even higher by every purchase.

Our standards of education were early established by Mr. Libbey and Mr. Stevens. They realized that these standards must be subject to constant improvement if this Museum should stand as a leader in the educational field. When we first determined upon an educational policy no other museum engaged in that work. As time has gone by and others have followed the pioneer step taken over thirty years ago by this institution, methods of art instruction have been developed and tested in many other places. It is no

longer possible for a single institution to be the outstanding leader in the educational field, but it is vital that every one keep abreast of the most recent developments and conduct its own pioneering experiments. It is our duty as well as our privilege to never lower but constantly raise our standards of instruction. We feel that each year we have done better and more substantial work in those fields which we have accepted as our province. We trust that this constant improvement may always continue.

As Trustees and Officers of the Museum, it is our duty to hold to the high ideals of those who have gone before us, to see that our activities continue to bring the greatest good to the greatest number of the people of Toledo and to insist upon the maintenance of standards in collections and in education which will retain for this institution the enviable position which it has long occupied as one of the outstanding museums of the world.

Our attendance for 1936 amounted to 320,550 of which 178,360 were adults and 142,190 were children. The decrease of 30,000 from the total of the previous year we can account for only by improved economic conditions which have deprived many people of an unwanted leisure.

The attendance at our educational activities exclusive of motion pictures amounted to 202,104 a decrease of something less than 1,000 from 1935. The obvious inference is that the decrease in general attendance is very largely that of the casual visitor.

During the year we have conducted the educational work which has long been well established with us. We have revised the method of presentation of the Art Talks for children in an attempt to place them upon a more instructive basis. In the past these talks have been given to children ranging in age from five to fifteen years in one group. We now, on Saturdays, divide these children into four age levels giving one series of talks to the youngest children, two series to intermediate children and one to older children. We feel that this new method permits a much closer adaptation of the material and presentation to the mentality of the group and also brings about a closer contact between the instructor and the pupils.

As an experiment we began in September to conduct a course in the history of American art for university students, holding the class at the University. We hope, through the class conducted there, to bring about a closer contact with young people of college age and draw them into a greater interest in the Museum.

At the request of nearly one hundred public school teachers, we have developed in cooperation with them and with the Uni-

versity, a course in mythology to aid the instructors in certain required teaching. In this course the Museum staff provides the artistic approach to the ancient myths while the literary aspects are handled by others.

We have long felt that, while our contacts with fairly young children have been well developed, the Museum suffered a considerable diminution of interest at the coming of high school age. We have therefore begun to canvass the possibility of work with the high school students and as a result have greatly increased our activities with them. While we realize the complicated interests of the high school pupils we believe they furnish a most fertile field for Museum activities.

In our School of Design we last fall began to charge new adult students a registration fee of $5.00, to be refunded upon the completion of the year's work. The requirement of this fee was in part at least, responsible for reducing our enrollment of adults from 1,450 to slightly over 1,000. The attendance at our classes has been diminished by a very small proportion and we therefore feel that the fee has probably accomplished its purpose of eliminating from our school most of the professional samplers, the curiosity seekers and the incompetent dabblers, who in their blissful ignorance feel that art is the royal road to effortless success.

We now offer five years of graded art work to children in addition to a class which started three years ago as a kindergarten class, but is now rapidly growing out of that category. It is our purpose in that class to try out some of the most progressive methods of art education on the same group of students over a considerable number of years. In another year or two, we hope to be able to form and express an opinion on the methods which we are there using.

We are now offering two classes in methods in art for the training of the teachers in our schools and find that work meeting with excellent response and productive of satisfactory results.

In addition to the broad range of subjects which we have offered for a number of years, we have, during the past year, provided new courses in drawing and modelling, in water color, and in copy and layout, the latter prepared as an integral part of the advertising course at the University. The total attendance at our school during 1936 amounted to 47,537 as against 48,611 in the previous year.

In the field of music we have reduced somewhat our instructional work with adults and increased equally that with children. The growth of our children's work, which we feel will be more

CHILDREN AWAITING ADMISSION TO THE MOTION PICTURES

effective than that with adults, has made it necessary to devote more attention to them and as we have but the one person to do the work of that department, this necessitated the elimination of the regular weekly music appreciation course for adults. Lectures are still given preceding symphony concerts, and certain other educational musical events are planned for adults.

We are now in the midst of the most satisfactory and the most enthusiastically received series of evening concerts that we have ever presented, each audience approaching very closely to capacity. Our Sunday concerts on the other hand have again shown a considerable decrease in attendance and it is possible that we must again consider their validity as a Museum activity. Their attendance does not now justify the effort and the money which we expend upon them but we still feel that they offer an unparalleled opportunity to our Toledo musicians to make their public appearance. In this respect they are probably quite as useful as our annual exhibition of the work of Toledo artists.

During the year we have held twenty-eight temporary exhibitions, seven of which were arranged primarily for the benefit of the students in our school and were shown in the school corridors.

The foreign section of the Carnegie International exhibition shown in March and April brought to our galleries a most brilliant and colorful exposition of present day painting in Europe and South America. It also brought a very large attendance, for this controversial type of exhibition is exceedingly popular, bringing out both protagonists and antagonists of every movement represented. It is a most valuable exhibition because its visitors actually look at the pictures and think about them and generally do not hesitate to express their opinions in no uncertain terms. We can only regret that the foreign section of the Carnegie International is no longer offered to museums outside of Pittsburgh.

Our annual American exhibition held during the summer months was again an outstanding showing of contemporary work in this country. Our most important exhibition of the year was that of the paintings by Cezanne and Gauguin, held in November and the forepart of December. These pictures were assembled by President Gosline through the cooperation of the leading collectors and museums of the country, all of whom were most gracious in response to his appeal. This exhibition created a most lively interest, for the two artists represented, together with Van Gogh, form the trinity of the modernist in art.

During the year we have made twenty-three loans of our most important paintings to other institutions, including the City Art Museum in St. Louis, the American Academy of Arts and Letters, the National Academy of Design, the Carnegie Institute of Pittsburgh, the San Diego, Detroit, Cleveland, Pennsylvania, Dallas and Toronto museums, the State University of Iowa and the Art Institute of Chicago. While these loans remove from our galleries, frequently for an extended time, some of our most important pictures such as the Velasquez, the Clouet, the Stuart Washington and the Van Goghs, we are always happy to lend them to sister institutions for we feel that it is only through such cooperation between museums and collectors that the cause of art can be most adequately served.

In the spring the Museum acquired from the estate of Edward Drummond Libbey the property at the corner of Scottwood and Monroe Street which brings all of the frontage between Parkwood and Scottwood on Monroe into the ownership of the City of Toledo and the Museum. The City Council has authorized a perpetual lease to the Museum of its holdings to be by it developed and maintained as a park in conjunction with its own property. There is now pending with the proper authorities a request for WPA assistance in the development of this park, the Museum having

agreed to stand the sponsor's share of the cost, which for all practical purposes is the cost of material, the Government furnishing the labor. It is hoped that this project will be approved and that the work may be started on it in March.

An important brochure on the Museum's educational work was prepared during the fall and has now been published in handsomely illustrated form. Copies of it are being sent to all of the members of the Museum as well as to other museums, schools, colleges and libraries and additional copies will be available for those who wish them.

The Carnegie Corporation of New York has again evidenced its good will and generosity by presenting to us a music teaching set consisting of an excellent electrical reproducing unit, some 600 well-selected recordings of standard musical compositions, equipment for their storage and certain books on music. This is a most welcome and useful gift for it greatly enlarges our facilities for musical instruction and we are most grateful to the Corporation for their thought of us.

We received as the bequest of Miss Temperance P. Reed the sum of one thousand dollars for the acquisition of a painting in memory of her father, Samuel R. Reed. This sum has been applied to the purchase of Petunias and Phlox by Henry Lee McFee.

We have also received as a partial payment upon the bequest of the late George E. Pomeroy the sum of four thousand dollars which has been placed in our purchase fund and will eventually be used for the acquisition of works of art which will bear his name as donor. In this connection we should again make it plain that we are most grateful for all bequests and gifts regardless of size for there are always many purposes to which we can devote the funds wisely and well. We are particularly hopeful that generous friends of the Museum may eventually give or bequeath to us funds which we can use for the support of our educational work, for scholarships for students and the younger members of our staff, for aid in presenting educational concerts and for the acquisition of works of art.

We are pleased to report that the income from membership dues, while still small in view of the great popular interest shown in this institution, has shown an increase over that from the previous year. During the years of depression and particularly after our bank failures we made no concerted effort to gather in our annual subscriptions. The time has perhaps now come when it would be proper to give more attention to the development of our membership support.

DESIGN INSPIRED BY DER MEISTERSINGER
DRAWN BY MRS. F. W. LINDSLEY

We feel that we can be especially proud of our acquisitions of works of art during the year. We have received as the gift of Arthur J. Secor a splendid landscape by Theodore Rousseau, leader of the Barbizon school of painters. In this picture dark tree forms silhouetted against pale sky express dignity and power, give to the composition slow rhythmic movement of nature in quiet mood. By Rousseau's contemporary, the realist Daumier, we have acquired Children Under a Tree, as the gift of Edward Drummond Libbey, a brilliant, strong and powerful canvas by a rare and great master.

In the field of contemporary European painting we have made six interesting acquisitions, four of them having been shown in the foreign section of the Carnegie International including Ceres by Roland Oudot, a French painter; Bastinadoes by Mariano Andreu, a Spanish artist; a landscape by Roberto Humeres, a Chilian; and Susanna by Leon Devos, a Belgian artist. We have also acquired a most interesting portrait called Venetian by Chaim Soutine and a splendid Pablo Picasso entitled Woman with Crow. This last is a thoroughly characteristic work by one of the outstanding leaders of our contemporaries. Since our purchase of it, it has been in frequent demand for exhibition elsewhere having been shown in New York and promised for exhibition to the Art Institute in Chicago this spring.

It is our policy to make our purchases of works by living artists from the exhibitions shown by us. From our annual exhibition of contemporary American paintings we secured a number of pictures. These included the McFee which we have previously mentioned acquiring through the bequest of Temperance P. Reed; Giovanina by Maurice Sterne, White Lace by John Carroll, Sixth Avenue by John J. Soble and Torso by Guy Pene du Bois.

We have felt that we should develop our very small collection of water-colors, in large part because of its influence on the work of the students in our school. We acquired nine excellent pictures in that medium from the International Exhibition of Water Colors, which was shown in our galleries through the courtesy of the Art Institute of Chicago, and from other exhibitions.

We have also added to our collection as the gift of Edward Drummond Libbey the portrait of Mrs. Jobst Planckfeldt of Antwerp by Albrecht Durer, greatest artist of Germany. This is a most important work, for it is one of the few pictures which he painted during his stay in the Netherlands, is one of the very few works by the master in America, and, though it has suffered somewhat from the ravages of time, is in remarkably good condition, considering its age. We have also acquired as the gift of Mr. Libbey a painting of the Madonna and Child by the thirteenth century Italian master, Bonaventura Berlinghieri, who lived before Giotto and Cimabue. A most magnificent Flemish primitive of the fifteenth century representing the Adoration of the Kings, also comes as the gift of Mr. Libbey. It is antedated in our collection only by the work of Berlinghieri.

We have long sought a medieval well-head which might grace the center of our Cloister and we were fortunate this year in being able to secure one sculptured in North Italy perhaps as early as

the thirteenth century. It bears evidence of the Byzantine tradition and is perfect in period, quality, size and shape for the position which it occupies.

To our print collection we have added among other items, four aquatints in color by Descourtis, Bracquemond's portrait of Meryon, Meryon's La Pompe Notre Dame, a perfect impression which replaces an inferior one which we had long owned, and van Meckenem's The Presentation.

To our collection of books and manuscripts we have added a page from the Coverdale Bible, the earliest Bible in English, which was printed at Zurich in 1535, and two splendid autograph notes written and signed by George Washington, these the gift of Mrs. Morrison W. Young. We have received as the gift of William E. Levis, twenty exquisite pieces of Steuben glass—to our minds the finest glass which is being made today or for that matter that has ever been made. As the gift of Messrs. E. and A. Silbermann, we have received a fine Hispano-Moresque platter of the fifteenth century for our collection of ceramics.

The year past in the growth of our collections and the substantial improvement of our educational practices stands high in our history. Were we also able to consider things begun but not fully accomplished by the close of the year, and hence not subjects for this report, it would be as outstanding as any in our history. We can look back upon it in pride of accomplishment, and with deep gratitude for the enthusiastic and efficient service of our President, the sound advice and counsel of our Executive Committee, the hearty cooperation of our Trustees, the loyal devotion of our Staff, and the splendid encouragement and support which we have received from many sources.

APRIL EXHIBITIONS

A COLLECTION of modern German water-colors will be shown in Galleries 15, 16 and 17 from April 4 to April 25. Works by the foremost artists of Germany are included, many of them having been represented in the Carnegie International and other exhibitions seen here.

In connection with the Western Arts Association Convention to be held in Toledo from April 14 to 17, a comprehensive exhibition of school art work has been arranged, covering elementary, high school and college groups. The exhibitions will occupy several galleries, corridors, and class rooms.

OFFICERS OF THE TOLEDO MUSEUM OF ART

ARTHUR J. SECOR, Chairman of the Board

WILLIAM A. GOSLINE, Jr., President — JAMES BENTLEY, Second Vice-President

MRS. EDWARD D. LIBBEY, First Vice-President — SINCLAIR WALBRIDGE, Secretary

C. JUSTUS WILCOX, Treasurer

Trustees until January, 1938	Trustees until January, 1939	Trustees until January, 19 0
RATHBUN FULLER	MRS. EDWARD D. LIBBEY	CLEMENT O. MINIGER
C. JUSTUS WILCOX	CARL B. SPITZER	WILLIAM M. BOOKER
ARTHUR J. SECOR	SINCLAIR WALBRIDGE	HENRY L. THOMPSON
IRA W. GOTSHALL	HUBERT D. BENNETT	WARD M. CANADAY
JULIAN H. TYLER	EDWIN J. MARSHALL	JAMES BENTLEY
WILLIAM A. GOSLINE, JR.	JOSEPH W. ROBINSON	MOST REV. KARL J. ALTER
JOHN D. BIGGERS	FRANK D. STRANAHAN	WILLIAM E. LEVIS

Honorary Trustees

ALVIN B. TILLINGHAST — EDWARD B. GREEN — MRS. GEORGE W. STEVENS

EXECUTIVE STAFF OF THE MUSEUM

BLAKE-MORE GODWIN, Director
J. ARTHUR MacLEAN, Curator of Oriental Art
ELISABETH JANE MERRILL, Supervisor of Education
NELL L. JAFFE, Assistant Curator
DOROTHY BLAIR, Assistant Curator
GEORGE M. FURMAN, Secretary to Director
MARY JO ADAMS, Bursar
EULA LEE ANDERSON, Asst. Supervisor of Education
RUTH W. KNAPP, Instructor
MOLLY OHL GODWIN, Dean, School of Design
CATHERINE M. POUCHER, Registrar
IDENE McALEESE AYERS, Instructor
ELINOR C. KNOBLAUGH, Instructor
BETTY PARKER, Instructor
MARY VAN DOREN, Music
DAYTON J. HUTCHINS, Supt. of Buildings
K. H. BROCKSEKER, Asst. Supt. of Buildings
RALPH K. EGGART, Supt. of Grounds

CAROLINE RANSOM WILLIAMS, Honorary Curator of Egyptology

MUSEUM HOURS

The Museum is open daily from 9 A.M. to 5 P.M. and on Sundays and Holidays from 1 to 5 P.M.

Admission to the Museum and its regular educational activities is free at all times.

There is no charge for tuition in its School of Design.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, thereby securing all privileges of the Museum and contributing to the support of much of the free educational work for all of the children of Toledo.

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

I DESIRE to become a member of The Toledo Museum of Art, paying ten dollars ($10) a year for full privileges for myself and members of my immediate family.

I hereby constitute Blake-More Godwin, Director of the Museum, my attorney in fact in my name and stead, to subscribe my name to the Articles of Incorporation.

Name.....

Address.....

Date.....

PLEASE MAKE CHECK PAYABLE TO THE TOLEDO MUSEUM OF ART